SYNOPSIS

The exhibit is comprised of over 285 covers, all of which have hand drawn and hand painted cachets. These cachets, for the most part, are on first day covers that the exhibitor has been collecting over a period of twenty years. The covers were obtained from dealers, auction houses, and directly from the cachet artist Vaughn Hord.

Most covers have a cachet that ties to the stamp. Research was done to find out the history of each stamp and how the cachet ties to the stamp. This is briefly explained for each cover.

Vaughn Hord's covers are hard to find. Many of his covers are one of a kind. These covers - noted on the reverse by Hord - are so noted in the exhibit - 1 of 1 - in bold print. With the exception of commercial or printed covers, most covers Vaughn Hord painted were in limited quantities, usually between 2 and 12. Several different cachets do exist for certain stamp issues. The commercial or printed covers were all hand watercolored and most were numbered on the front of the cachet. These covers were produced in various quantities up to 110. Printed cachets - sometimes not obvious - are also noted in bold print. The exhibit also has covers which are the first or cover number one for a group of covers with which were painted for the same cachet. These are also noted; example, cover 1 of 5.

Vaughn Hord would research the subject for his cachet to make sure his cachet was accurate in every detail. A pencil sketch was then made. It is from this pencil sketch that the cachet was then painted. Some of these pencil sketches are shown in the exhibit. These are the only pencil sketches known to exist and are from Vaughn Hord's private collection. Some of these sketches have first day cancels which were obtained by Vaughn Hord.

As one looks over the exhibit it can be seen how Hord's first cachets were rather simple with most cachets lacking any detail. He, at first, had a hard time adapting to painting in the smaller scale of cachets having been use to painting on large canvases. After the first full year or so of painting cachets one can see how his painting progressed and his cachets took on more substance as well as detail. This can especially be seen in his portraits of individuals as well as his animal and bird cachets which were his favorite to paint.

The exhibit is in two parts - **FIRST DAY COVERS and SPECIAL COVERS**. Under First Day Covers there are the following sections:

Commemoratives and Definitives - This section will show first class postage covers as a group - chronologically by year.

It is in this section that one finds Vaughn Hord's first covers which were for the Christmas issues of 1980. Also shown is what is believed to be his last cover, which ironically was for the Christmas issue of 1993. Vaughn Hord passed away in August of 1994. Also, it is in this section that his first commercial cover - for the Babe Ruth issue of July 6, 1983 - and his last commercial covers - for the Elvis Presely issue of January 8, 1993 - can be seen. These mentioned covers are also noted and are matted.

Also of particular interest in this section is the set of 36 covers that Vaughn Hord painted for the AMERIPEX '86 issue. A cachet for each of the 35 Presidents in the issue has been meticulously painted. Each cachet took well over ten hours to sketch and paint. What is shown is actually set #2. Vaughn Hord was not satisfied with his first set, so he repainted the entire set. This set is distinguishably different from the first set. The only other set that Vaughn Hord ever painted was for the State Bird and Flower Stamps issued in 1982. This set was a gift to his wife.

The Priority Mail section and Express Mail section were kept separate from the commemoratives and definitives so all the expedited mail issues could be viewed as a group.